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various ways, to purposes of utility. The bronzists of the East have for centuries sought to keep their secrets as to the composition of the metal in various colors, but chemistry has unlocked many of their secrets. China has lost the secret of an intense black, famous and costly, once produced, and which endless efforts have been made to recover; so also the inlaying of the precious metals so as to constitute an integral part of the composition.

The amount of thought, as well as skill, expended by European bronzists in some of their finer designs is really remarkable. We have seen, for instance, a clock case, the façade of which involved as much study as an architect would bestow on that of a cathedral. Reduced statuary groups, the originals of which are antiques, may be met with that repeat the originals with mathematical precision, and with the free and easy grace so frequently absent in the work of the copyist. Bronze possesses the peculiarity that it is capable of yielding the same effects, whatever the scale selected.

We will not alarm our readers with formulas of the composition of various bronzes, such as European bronzists supply themselves with, but as illustrative of the extremely composite character of the materials which may enter into false bronze, we may state that an analysis of Chinese violet bronze, which is much esteemed, showed a mere trace of oxide of copper, the rest of the ingredients being silica, lead, manganese, iron, zinc, soda potash. Such a composition could only be arrived at by metallurgical experiments, empirical or otherwise, carried on through generations.

The ordinary composition of true bronze is copper and tin, the tin, the average introduction of which is 10 per cent., rendering the copper more malleable; but gold and silver in small quantities are occasionally added. All have heard of the casting of some of the richly decorated bronze cathedral bells of Europe, and of the silver plate thrown as pious offerings into the molten metal under the impression they would add sweetness to the tones.. In the less valuable bronzes made, lead varying from 10 to 20 per cent. is introduced at the expense of the copper, and is moulded in very thin plates. Where metal work is not solid, the design is either moulded in wax, which is afterwards melted, or is shaped by hammering on a design of more resistant metal.

Various color ornamentations are applied to bronze by chemical compounds having oxides and sulphates of copper as their bases, other portions than the design being protected by varnish. Silver ornaments are introduced by chasing, and then plunging the bronze article into a bath of cyanide of silver, when the salt is deposited on the lines from which the varnish has been removed. Bronzists now-a-days find a wide field of employment in chandeliers, candelabra, clock cases and other serviceable household objects, many of these of high value for the designing and manipulative skill exhibited. The largest sale, however, for such articles, as well as in hardware furnishing fittings, is for imitation bronze by bronze varnishings, electro-depositions of bronze and sulphurization of cast-iron. Then there there are zinc imitations of bronze, the figures impressed in a mould and the surfaces afterwards treated, in which Parisian bronzists are so expert that their work is calculated to deceive the eye.

The demand for antique bronze effects in other metal, is met by dissolving 1 part of sal-ammoniac, 3 parts of cream of tartar, and 6 of common salts in 12 parts of hot water. This solution is then mixed with 8 parts of a solution of nitrate of copper of the specific gravity of 1.160. In giving to iron a bronze surface, a uniform film of some vegetable oil is first applied and exposed in a furnace to a high temperature, not sufficient, however, to carbonize the oil. The cast-iron absorbs the oxygen given out by the decomposing oil forming at surface a thin coating of brown oxide, which admits of being finely polished. The addition of alumina to the bronze gives brilliant effects. If we do not manufacture the choice and elaborate bronzes of Europe, so serviceable for decorative purposes, we can at least enjoy them. The art of designing and modeling in bronze would seem to have advanced even beyond sculpture. In the round as well as in relief we witness on every hand its triumphs. Of late antique styles in articles of utility, as sconces, candelabra, tables with *articles de luxe* affixed to them, have been in much request. The greatest service artistic bronzists have accomplished in the diffusion of taste, is in the multiplication of figure ornaments, classic and otherwise, often in groups which reveal some episode of history, some dream of mythology in ideal creations that waft us to the regions of romance, or illustrations of well-known poetical delineations. In purely constructive work bronze contributes largely to interior decoration, and as wealth increases we may look for the development of a disposition to secure the best art workmanship in this line. True bronze has the merit of durability. It preserves the graces it embodies. Chinese and Japanese bronzes appear in their pristine beauty after the lapse of centuries.

SELECTION AND APPLICATION OF WALL PAPER.

It is to be assumed that most persons when selecting a wall paper take into account the mode in which it will be affected by, and that which it will affect, colors of furniture, hangings, carpet and paintings, if these are to be introduced. Most praiseworthy efforts are made by our leading manufacturers, who spend princely sums each year on new patterns, to afford the widest possible range of choice. Nor do the pattern designers proceed arbitrarily. The tendency of taste and fashion in wall papers is as closely watched as those of dress goods, upholstery coverings and carpets, by manufacturers concerned in these lines, in which a constant exchange of ideas is going on, a textile pattern, for instance, often fructifying, in a modified form, on a wall paper. The wall-paper pattern maker, though, individually inconspicuous, has risen to high importance in the art world, contributing in attractive productions to intellectual pleasure and social enjoyment. The happiest diversion in favor of wall paper has been the exchange of a narrow band at the junction of wall with ceiling for a deep frieze, which allows for the play of inventive design, and the establishment of effective contrasts in form and color. It occupies the same relation to the pattern of the main portion of a wall that a lambrequin holds to a curtain, and lessens monotony with enhancement of the general effect.

There is one point in the selection of light-tinted wall papers not to be overlooked. These, when in place on a wall, assume an intenser hue than when submitted to the inspection of the purchaser, owing to the surface of one wall reflecting itself on another, particularly under artificial light. It is best to choose light wall papers on a sunshiny day; with dark colors this is not so important, but these in their turn, are deepened in hue by reflection. The tints of light paper should always be sufficiently pronounced to be easily distinguished. Gold, where used in arabesque, scroll or floriated designs, should present itself, if part of the pattern on ground, only in fine lines or occasional splashes, for the eye soon wearies of too much unrelieved brilliancy. Gold is best dispensed with in the wall paper of dining-rooms, where we look for warm rather than bright effects.

A Children's Industrial Exhibition was held in New York during the last week of March. It gave many examples of the work of children under fourteen years of age, and embraced classes in woodwork, metalwork, needlework, cookery, modeling in clay, leatherwork, and designing. Everything exhibited must have been made within six months of the date of exhibition. This came to be an affair of considerable interest, for there is certainly a talent in the modern child that is worthy of display, and possibly worthy of encouragement. Thomas Paine gave voice to a very sensible thought when he said that a child was more profitably engaged making a boat to sail in the gutter than when it was studying a dead language. The disposition of space and arrangement of exhibits was under the direction of Miss Jane P. Cattell, Secretary of the Association, No. 21 University Place, New York. The display was eminently successful.